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WORDS AS MUSIC NOTATION

by Carl Bergstroem-Nielsen (1998/2012)

www.intuitivemusic.dk

This text was written 1998 as part of a larger one also presenting an analysis of Stockhausens' two collections From the Seven Days and For Times to Come. It was written in danish language: "Sprog som musikalsk notation. En undersøgelse af verbal notation og dens forudsætninger med særligt henblik på Stockhausens Aus den Sieben Tagen og Für kommende Zeiten" (1998). And it served as a historical introduction as well as presented some concluding remarks at the end. The Stockhausen analysis is published as "Fixing/Circumscribing/Suggesting/Evoking. An analysis of Stockhausen's text pieces (1997/2006)", a German version as "Festlegen/Umreissen/Andeuten/Hervorrufen. Analytisches zu den Textkompositionen Stockhausens" (1997). The present text was translated using an internet translator, but also revised in hand.

Summary: the use of verbal notation elements in Western music from the baroque period and onwards is outlined, with examples. Some important examples of Fluxus, Scratch Orchestra and subsequent works are characterised. Two Stockhausen works before the text collections are examined for their different uses of verbal elements. From this as well as from the analysis of Stockhausen's text collections referred to above it is concluded that verbal language since 1945 may describe both musical material (parameters) and processes - including game rules and if-then relations. In Stockhausens' text collections there were varying degrees of determination. By contrast, standard notation is concerned with details.

INTRODUCTION

Language is our standard medium for cognition and communication. For more specialised needs, we sometimes employ specific systems, for instance standard music notation. It has enabled a rapid and effective noting down of melodies and rhythms. But new and experimental music can have more to do with sound, shaping of sound processes, and here traditional notation is even counter-productive. One must then accept the creative situation to start from scratch again. For therapy, educational and amateur activity with music, it should be interesting and useful that some composers and artists' groups have developed new ways to record music on a more general basis of language.

Verbally formulated rules are common in the active form of music therapy, which is developed at Aalborg University, where therapist and client plays improvised music together.

In new music after 1945, several new notation has come into use. Including words is one of them, and in some cases, words alone were used - this must be specifically studied here (1). Stockhausen's collections are good examples of how varied it can be done and appropriate for an advanced study of the possibilities

the language offers.

In what follows, I take an overview of historical major types of verbal notation and goes particularly into Stockhausen collections with an analysis that includes all the pieces in it.

Words to complement notation in music of the Baroque, Vienna Classicism and Romanticism.

Use of words to complement notation has evolved since the Baroque period. In Baroque tempo indications are common, and they combine tempo with affect types. The tempo should be perceived as appropriate for the characters: happy (allegro), broad (largo), fast (presto). Through practice, names acquire a relatively defined content. Later appearing are indications of expressive gestures - so-called expression marks. Rameau employs the names "doux" (soft), "plus doux", "moins doux" and "très doux" in a movement for strings - another example includes "fort adoucissant". With Couperin one can in harpsichord piece "Le Rossignol an amour" see the following combination of pace and lecture title: "Lent Apartment, a très tendrement Quoy que mesure" - "slowly and very sensitively, though it must be in tempo." (2) Expression marks must be interpreted by the performer. Beethoven may, for example, write dolce, espressivo, espressivo molto, poco espressivo, leggieramente, semplice or cantabile (3).

In Romanticism, development is towards more free and poetic ways. Expression marks become more many-facetted, and designations unique to the individual work occurs - for example, "très perfume" (very perfumed) is probably not used outside of Scriabins 'Poeme de l'ecstasy'. Individual titles for works and movements become widespread - such as we known them already from Beethoven's 'Pathetique', 'Sinfonia Eroica', etc. Mendelssohn's "Lieder ohne Worte" is an imaginative title that suggests something about instrumental music's empowerment. The tradition of individual titles are living on to a high degree in the present.

Words can also be used for specific instructions, so to speak stage directions which complement notation. Early examples can be found in Monteverdi's 'combattimento di Tancredi e Clorinda', which stands at the strings: "Qui si lascia l'arco e si strappano le corde con due diti" - "You should not use the bow and you must tear up the strings with two fingers", ie. what later has been called Bartok pizzicato, (4). Another example is from the harpsichord piece by Couperin, where as a comment to a trill-figure whose note values are still reduced, states: "augmentés en gradations imperceptibles" - "increased by imperceptible progression."

The following information is an excerpt from Kaija Saariaho string Nymphs from 1987 (5). They are arranged as headlines for the entire rate. Viewed in

isolation, each of them might well have occurred in Beethoven, but the amount of expression marks names appear larger than even romantics would use: *sostenuto, poco rubato - con delicatezza - dolce con tenerezza - calmato - energico - poco rubato - vivace ma con calma - energetico, poco impetuoso - dolce - ferocissimo - lento, calmante - dolce, capriccioso - disperato - tenderly - feroce - furioso con tutta la forza - pesante, intenso - sostenuto - sempre dolce - con delicatezza, misterioso - sempre misterioso - subito leggero, misterioso - espressivo, legatissimo - sempre con violenza, tumultoso - sempre energico con ultima forza.*

Tempo indications and expression marks (reflecting the background of affect theory) and the individual titles with a background in Romantic aesthetics are things that still as a matter of course are used in a lot of music to this day. Verbal additions have become an integral part of the music writing tradition.

Fluxus and the Scratch Orchestra.

These groupings are notable for their pioneering efforts in a consistent and widespread use of words functioning as notation. It happened in cross-artistic contexts, however, was primarily understood based on the concept of music.

LaMonte Young and George Brecht from the American Fluxus environmental wrote each about 60-the beginning of a long collection of pieces with brief verbal instructions. An example is Brecht's COMB MUSIC (COMB EVENT) the composition year of which is stated as 1959-62 (perhaps an indication to be understood as covering on the entire collection!). It describes in detail how to run your finger over the teeth of a comb (6). Many of Young's "Composition 1960" pieces are ambiguous enough to be interpreted as anything other than music, but the title of the collection "Composition 1960 ...", pointing specifically to music, has been chosen (7).

The inspiration from the music may have meant an aid to thinking in structures and move away from the anecdotal. No. 10 (to Bob Morris) states as follows in its entirety: "Draw a straight line and follow it" (8).

Scratch Orchestra was an English music movement that was active 1969-74. Just as was the case within Fluxus one cultivated connections between the arts, but even though the orchestra gave concerts, being together played a big role here - both professionals and amateurs participated. Whereas Fluxus introduced the mundane as an aesthetic principle on stage, for Scratch Orchestra the focus became the practical implications of the art opening to everyday life. The collection "Nature Study Notes" contains "improvisation rites" activities with the rules which brought the group on something common. Here is an ex. by Christopher Hobbs in its entirety: "... watch what you er doing. Do nothing. /

Occasionally, raise your head and watch someone. / If They raise deres head and watch you, / play for a short time, / watching what You are doing, or / raise your head and watch the person Who is watching you. If someone is watching you, / play for a short time. / If no-one is watching you ... ". This example can be said to contain an interesting polyphonic way of thinking, and the collection contains many examples of similar games (9).

The pieces from the Fluxus and the Scratch Orchestra is often brief and suggestive, but it is important to note that it is not always the case. From 1959 one can find examples of developed games. "Card Piece for Voice" is an elaborate game that lets playing cards represent certain forms of sound production, etc.. (10).

Verbal Anthology and Wolff's Prose Pieces.

Some of the more elaborate text-pieces by composers around the Scratch Orchestra were collected into the anthology Verbal Anthology (1972) of 33 pieces by 5 composers. They can here be up to several pages (11).

Already from 1968, but first published in 1974, is the American Christian Wolff 13 Prose Pieces (12). Wolff was in contact with the Scratch Orchestra and lived for some time in London. The pieces are characterised by Wolff's characteristic way of keeping the playing intensively engaged in detailed systems, which although containing considerable freedom of choice, do require a careful study. Looking North, as here shown in its entirety, is a moderate example of this. It also shows Wolff's interest in the players actively relate to each other and their surroundings:

Think of, imagine, devise, a pulse, any you choose, of any design.

When you hear a sound or see a movement or smell a smell or feel any sensation not seeming to emanate from yourself, whose location in time you can sense, and its occurrence coincides, at some point, with your pulse, make your pulse evident.

(a) Express all coincidences.

(b) Express only every tenth one.

(c) Forget your pulse and play as closely as you can to every second, fifth, twentieth and single expression of pulse of one other player (this can be repeated as in a loop).

(d) Play a very long, generally low pitched and quiet melody without particular reference to a pulse (once only).

(e) At any point stop.

(f) At any point stop, think of another pulse, and proceed as above.

Or: think of, imagine, devise, any number of pulses... and so on, as above.

Works by Stockhausen before the text collections.

Even before the textnotated collections, Stockhausen has also produced works in which verbal notation has a significant role. In *Mikrophonie I* from 1964 for tam-tam (gong), microphone conductors and sound projector, it is described with words how the gong sounds. This description employs a continuum from high to deep. The gong produces sounds which the traditional notation is not appropriate for. Firstly, the differences in pitch are to be sensed relative to each other; secondly, a large part of the sound is noise sounds which do not have one clear pitch. Between high and deep is 27 steps - this has been worked out, both for noise sounds and the other ones as well. The first 5 from highest to slightly less high are cited here in German:

NOISE / SOUND

wispernd / piepsend

wischend / zirpend

schemernd / schrill kratzend

schlürfend / trillernd

zischend / klirrend

In Stockhausen's composition seminar in lecture form in Darmstadt in 1974 was made an English translation of the participants from the audience. Here are the same concepts in English:

whispering / cheeping

wiping/wishing or chirping

scrabbing /scratching

shuffling/(?)

sharping or trilling /tinking

fizzing or clinking /lingling

It turns out that the language contains many words that can describe both nuanced kind of sounds. They seem also arrange according to their relative pitch (13).

In the wind quartet *Adieu* from 1966 suggested The section begin with standard notation, but the continuation takes place freely, mostly using single tones within a framework set by a number of more general verbal formulations - in the first section whose duration is set to 89 sec. for example (here in English translation from German original):

INDIVIDUAL tempos /

Individual

Very LONG DURATIONS

IRREGULAR

G (= glissandi) very slow

irregular

BREATH PAUSES ad lib.;

imperceptible re-entries after breath (14).

Compared with more traditional use of verbal additions to the notation before this century, we can consider the descriptions of the gong sounds *Mikrophonie I* as a replacement for the traditional way, notating pitches. Instead of 12 notes in different octaves we have approx. 30 different registers. One or two of these at any one time is put into focus in the play's various sections. - The instructions from *Adieu* is based on the traditional design of writing with headers, music notes and verbal additions in a hierarchical system, but here language has been used for far more purposes than traditionally. The headings do not indicate tempi, or characters, but something that is more material-oriented than traditionally. That is, traditionally the notes would have taken care of defining

durations / rhythm and the relations of voices to each other. Here, headings take over this job. Under general, concrete indications of the headings are written some further details which are still of a concrete nature.

[[Please note](#). At this point in the original Danish text, an analysis of Stockhausen's two text collections follow. See the translated articles referred to at the top of this text.]

Conclusion.

Verbal additions to the music notation has since the Baroque been an essential component of both more concrete and more mood descriptive elements. One can distinguish between tempo indications, expression marks, individual titles and concrete instructions.

From the investigation undertaken here, we can conclude that in addition to the well-known functions just mentioned, new functions of verbal notation in recent, experimental music include:

- Description of general characteristics of the sounding material (eg, musical parameters; processes and their changes)
- Game rules (including conditions: if-then)
- Frameworks (eg, a process in outline) and
- Points of departure

Typically, these uses treat the music as an entity and describes general characteristics. Details are often to be added by the performer, but the way they are put together may be suggested, and formal procedures may even be fixed.

Contrasting to this, standard music notation describes sequences of the smallest elements in the music (29). One reads it in a way similar to that of verbal text. But a deeper understanding of how to interpret the music and discern its form requires knowledge and analysis of things which are generally not stated in the notes.

In Aus the Sieben Tagen and Für coming Zeiten there are various degrees of determination, here denoted as fixing, circumscribing, suggesting and evoking.

The first category, a relatively unambiguous determination of the musical material by means of words can concern both material (duration, dynamics, pitch) as the process (in stages, or with a fixed end). These procedures often occur in combination - one can view the pieces as divided into types and mixed types.

The different degrees of determination may provide for the player an opportunity to choose how much or little freedom to be and how metaphorically or concretely, he / she will work. Some find, for example, that pictorial elements facilitate the process, others that they limit the freedom. Similar attitudes are found in the audience: some would like to be seduced, others want to form their own ideas.

Where there was a clear, formula style play rule for the music [in the Stockhausen analysis above - see the article mentioned at the top], it was considered how this rule could be varied. It could be directional or non-directional. Each of these could again be changeable or non-changing, regarding whether it remained the same throughout or not.

Significant types of pieces in the collections include structures described concretely, games dealing with communication between the performers, pieces in which meditative actions dominate, and pieces with serial structures which symbolise a differentiated universe.

The analysis can act as a disclaimer towards the view that everything in Stockhausen's collections is vague and musically noncommittal. And the 31 pieces are not one but several kinds of things. You can choose to have the concrete as the pictorial as the meditative aspect or you may avoid those you wish to. And Stockhausen's past experience in creating both determined and indeterminate processes can be distinguished as a background. Serial compositional principles have been developed into concise, lucid structures.

The music of Anglo-Saxon origin is clearly different from much of Stockhausen's. It is characterised by indeterminacy in its attitude and approach (30).

In Verbal Anthology, the pieces are often very elaborate - but in the service of differentiation, not in order to determine that the process goes from "here" to "there". A single exception is Gavin Bryar's "1-2, 1-2-3-4," which gradually lets all parts go together in a chord. However, this is done using a simple, almost mechanical arrangement which appears impersonal and does not invite subjective interpretations (31).

By contrast, the process structures with Stockhausen are often characterised by prolonged developments to be consciously experienced by musicians. In short, dynamics of humans consciousness influence this process in which emotion also play a role. Emotions are, however, also supposed to become quietened, thereby

approaching the supra-consciousness, "overmind" in Sri Aurobindu's term. When the sound, for example, in Setz die Segel zur Sonne must be intoned in the direction of "gold" and "fire", then feelings and judgments of the actors become activated along the way, and a pleasant feeling (for lack of better words) may ultimately be the main indicator for what qualifies as a successful, beautiful concluding sound quality. There is a dynamism of European origin which displays will and feeling for dynamic change. - Thus, significant cultural differences are reflected in this repertoire, as in experimental music generally.

In analytical music therapy as it is cultivated at Aalborg University, playing recipes are often used for therapy improvisations. Stockhausen collections could be relevant to general inspiration when it comes to "translate" a vague feeling of a specific play instruction - a possible approach from the therapist's hand. Eg. one could propose the theme of "low notes" instead of "my inner gloom" - it could be an aid in getting hidden mourns forward, or an indirect suggestion which is sufficiently vague to only becoming active if it is relevant to the client. The collections could also inspire you to formulate good rules for working on moods in dynamic processes - the therapist must in both cases of course use his or her own imagination. Rules like the shorter, suggestive starting-points in Nature Study Notes and 1001 Activities might rather inspire a quest during more indeterminate phases of therapy.

A final remark that could seem to border on the obvious is that what, and how much, can be notated by means of language depends on the person who does it. We should keep in mind that language is a highly versatile tool drawing on a vast amount of human experience. It is thus a strong, even if hitherto somewhat neglected, resource also for describing sound and music.

LITERATURE:

[This is the original bibliography from the 1998 article. To see updates and more, the reader is advised to consult the bibliographies available at <http://www20.brinkster.com/improarchive/legno1uk.htm>. There are separate, extensive sections about notation and about the open works by Stockhausen and Wolff]

Collections of verbally notated music (including depictions, which quoted from here):

a) specifically mentioned in this presentation:

Brecht, George: Water Yam. N.Y. (Fluxus), 1963, 1966.

Box of cards - approx. 70 of the first, c. 100 in the next edition. Another version was later publ. by Experimental Music Catalogue, London.

Cardew, ed.: Nature Study Notes. London, 1971.

"Improvisation rites" by members of The Scratch Orchestra. Texts with presentations and playing instructions, ranging from specific game rules to philosophical paradoxes. Some of these were quoted in Parsons: 25 Years from Scratch, see below.

Cardew (ed): Scratch Music. MIT Press (MIT 239 Music), 1974.

Contains "1001 activities" - almost an imaginative poetic brainstorm in its own right.

Michael Nyman: "George Brecht," Studio International, November / December The 1976th

Interview with George Brecht, a number of pieces from the collection Water Yam cited.

Parsons, Michael (ed.): 25 Years from Scratch. Festival Program. Publ. by London Musician's Collective, 1994.

Contains among other things excerpts from Cardew (ed.): Nature Study Notes.

Stockhausen, Karlheinz: Aus the Sieben Tagen. Vienna (Universal Edition UE 14790), 1968. English version of the 1970th AUB.

Stockhausen, Karlheinz: Für coming Zeiten. 17 Texte für Intuitive Musik. Kürten (Stockhausen-Verlag), 1970. AUB.

Verbal Anthology, London (Experimental Music Catalogue), 1972.

Wolff, Christian: Prose Pieces, London (Experimental Music Catalogue), 1974. In the Frog Peak Music (Lebanon, USA) catalogue, 1994, it appears under the name of Prose Collection.

Young, LaMonte and Mac Low, Jackson (ed.): An anthology, publ by Heiner Friedrich, USA, 1963.

b) Other collections:

Bergstrom-Nielsen, Carl: Textmusic 1975-91. Copenhagen (Society for the Ed. Of Danish Music), 1991.

Hegi, Fritz: Improvisation und Musiktherapie. Möglichkeiten Wirkungen und von freier Music Paderborn (1986), 4th Aufl., 1993.

With a large and diverse collection exercise that takes starting-points in both the psychological as in the musical.

Næss, Tom: Sound and growth. Nesoddtangen (Musikkpedagogisk Publishers), 1989.

Describes music therapy improvisation with different audiences. S. 87-90 good exercises that can be used for intuitive improvisation.

Stevens, John et.al.: Search and afspejle. A music workshop handbook. London (Community Music), 1985.

Heart rate and rhythm exercises, improvisation exercises.

Streiff, Peter: Particle 1-7 (1970-72). Zurich (Music Hug No. 11190), 1978. Part of a series: Schweizerische Musik des 20th Jahrhunderts.

Simple, minimalistic pieces.

Vetter, Michael: pianissimo. Improvisieren am Klavier. Eine Rezeptsammlung. Zurich / Mainz (Atlantis Music Buch-Verlag), 1996. With CD.

Vincze, Ivan: Texts for intuitive music (Texte für Intuitive Musik / Texts for intuitive music). Copenhagen (Society for the Ed. Of Danish Music), 1994.

Oliveros, Pauline: Sonic Meditations I-XII. In: Johnson, Roger (ed.): Scores. An anthology of New Music. USA (Macmillan Publishing Co., Inc.), 1981.

Other literature etc..:

Bailey, Derek (1992): "The composer - in question," Improvisation. Its Nature and Practice in Music, S. 79-81. Dorchester (The Brit. LiBr. Nat. Sound Arch.).

Comments by Hugh Davies to play Stockhausen Intensität. They are placed dialectically opposite Evan Parker, who talks about improvisation versus playing freely improvised

Bergstrom-Nielsen, Carl (1979): Undersøgelser omkring eksperimentbegrebet og eksperimentets rolle i vestlig kunstmusik efter 1945. (mag.art dissertation, Copenhagen Univ.) [Investigations around the concept and role of experiment in Western art music since 1945]

Bergstrom-Nielsen, Carl (1981): "Meditative Listening", bindu 2 1981 (English ed.) (Scandinavian Yoga and Meditation School).

An excerpt from my thesis, slightly revised by the editors. Among other things I refer to Swami Janakananda meditation instruction to Antar Mouna (inner silence) comparing it with Stockhausen's Setz die Segel zur Sonne. Also published in Swedish (No. 18, 1981) and Danish (no. 18, 1981).

Bergstrom-Nielsen, Carl (1996): "Wie die composer Ihre Musik liebten. Klangensualismus als wesentliches Merkmal des frühen Serialismus" MusikTexte 62/63.

Bergstrom-Nielsen, Carl (1997): "Festlegen, Umreißen, Andeuten, Hervorrufen. Analytisches zu den Textkompositionen Stockhausen" MusikTexte 72, November.

Blumröder, Christoph von (1993): Die Grundlegung der Musik Karlheinz Stockhausen. Stuttgart (Franz Steiner Verlag). Beihefte zum Archiv für Musikwissenschaft, Vol XXXII.

S. 167f is considered the serial approach of some pieces from Ad7T.

Boje, Harald (1978): "Aus the Sieben Tagen. Textinterpretationen" Feedback Papers 16 August.

12 of the pieces in Ad7T are detailed annotated for the practical interpretation. Boje was a member of the group that toured with Stockhausen 1968-70.

Brindle, Reginald Smith (1986): The New Music: The Avant-garde since the 1945th Oxford (OUP), 1975 - sec.ed. 1986th.

General book on contemporary music which despite a good deal of skepticism also treats topics like improvisation and new notations in an almost exemplary manner.

Brinkmann, Reinhold (1974): "hören und Denken. Thesen zur" intuitiven "Music", Neue Zeitschrift für Musik No.9, Sept.

Marxistisisk criticism, which also provides an example of an absolute allergy to anything that is non-rational and meditative.

Childs, Barney (1974): "Indeterminacy", art. in Vinton (ed.): Dictionary of Twentieth Century-Music (1971). London.

Short and very important text on one of the major directions in experimental music.

Davies, Hugh (1975): "Stockhausen's Intuitive Music" Musics 1, April/May.

General introduction to the Aus Sieben Tagen.

Dean, Roger T. (1989): Creative Improvisation: Jazz, Contemporary Music and Beyond. Milton Keynes (United Kingdom) / Bristol (USA) (Open University Press).

Practical exercises also in the experimental context. Thus, there are sections on "timbres and textures for improvising" - "Combining and responding" - "Improvising inden Twentieth-Century Compositions" and "Texts and visual stimuli for improvising" (among others with a discussion of how Stockhausen Setz die Segel ... can be interpreted).

Frisius, Rudolf (1996): Contribution to Art. "Improvisation" (among others to improvise. And improv.pæd. In the 1900s) in Die Musik in Geschichte und Gegenwart (Finscher, Ludwig ed.) Zweite, neubearbeitete Ausgabe. Kassel etc. (Bärenreiter + Metzler).

Good summary of developments, especially in conjunction with the development of notation.

Kurtz, Michael (1988): "aus den Tagen sieben (1968-70)", Stockhausen. Eine

Biographie. Kassel (Bärenreiter).

Biographical material, as well as material about the performances from this period.

Lekfeldt, Jørgen (1991): Sölle og Stockhausen - musikkens teologi og teologiens musikk. Mit einer deutschen Zusammenfassung. Viborg (Schønberg).

On a basis of musical analysis as well of general philosophy, Stockhausen's musical work is compared to with Dorothee Sölles theology. Both are seen as expressions of emancipative / utopian modernity. Equality of musical elements is according to the author a key concept regarding Stockhausen - an aesthetic principle, which began by giving parameters and their divisions equal importance in the serial music. In music with ambiguous notation, both musicians as well as different performances become equal.

Maconie, Robin (1976): "Aus the Sieben Tagen" + "Für Upcoming Zeiten", The Works of Karlheinz Stockhausen, s.250-261. London.

Analytical comments.

Müller, Hermann-Christoph (1997): "plus minus gleich. Karlheinz Stockhausen's" Prozeßion "MusikTexte 67/68, January.

Nevill, Tim (ed.) (1989): "Intuitive Music", p.35-44, Towards a Cosmic Music, Longmead, Shaftesbury, Dorset (Element Books Ltd.).

Contains among other things an interview with Stockhausen from 1973.

Michael Nyman (1976): "George Brecht," Studio International, November / December.

Interview with George Brecht, a number of pieces from the Water Yam cited.

Pedersen, Inge Nygaard and Scheiby, Patricia Barth (1983): "We zooms us into music therapy - No, not music therapy, music therapy, but" other players No. 21. 19 pages.

Among other things discussion and classification of different rules.

Saraswati, Swami Janakananda (1975): Yoga, Tantra and Meditation in Daily Life. Copenhagen.

Stockhausen, Karlheinz (1959): "Musik und Sprache", die Reihe 6, Wien (UE), cop 1960.

Stockhausen, Karlheinz (1971A): "Aus the Sieben Tagen," Texte III, S. 123-125. Cologne (DuMont), 1971.

The first introductory text to Ad7T. A revised version of the accompanying booklet (German or English version) to the Stockhausen Complete Edition CD 14A-G, 1993.

Stockhausen, Karlheinz (1971b): "Intuitive Music" Stockhausen on Music. Lectures and Interviews compiled by Robert Maconie, S. 112-128. London Marion Boyars

Publishers), cop, 1989.

Excerpts from a talk by Stockhausen from 1971. Two examples are stated of how musicians have created performances of the "cosmic" pieces.

Stockhausen, Karlheinz (1978A): "Aus the Sieben Tagen. Composition 15, Mai 1968", Texte IV, S. 108-129. Cologne (DuMont).

Introduction texts, among others those from the LP record sleeves.

Stockhausen, Karlheinz (1978b): "Fragen und Antworten zur intuitiven Music", Texte IV, p 130-144. Cologne (DuMont), 1978.

A very commendable text. Questions and critical comments from an auditorium discussed by Stockhausen. Also reprinted in booklet (German or English text - the latter at AUB) to Stockhausen Complete Edition CD Nr.14A-G, 1993.

Stockhausen, Karlheinz (1987): Interview with this author, Odense. Not published.

Stockhausen, Karlheinz (1993): "Aus the Sieben Tagen. Composition 15, Mai 1968", Texte IV, S. 108-129. Cologne (DuMont).

Introductory texts, including those from the previous record covers for 12 of the pieces. Also available in ledsageheftet (German or English version) to the Stockhausen Complete Edition CD No. 14A-G: "Texts om recordings". This latest version has been revised, and the 12 pieces on the CD are reprinted in their entirety. It is therefore almost a re-edition of the performance material.

Sutherland, Roger (1994): New Perspectives in Music. London (Sun TavernFields), 1994.

Music History book which also covers improvisation in different contexts.

NOTES:

(1) During completion of this article, the author has been delighted to see how Frisius (1996), column 592, assess developments in the arts of music involving improvisation after 1945 in line with me and points to some of the same thing as central: "In den 1950er und 1960er Jahren haben mit Aspekten der Unbestimmtheit operierende graphische und verbale Notationen zentrale Bedeutung erlangt (vgl. LaMonte Young 1963, Chr. Wolff, Prose Collection, 1968; C. Cardew, Nature Study Notes, 1969)...".

(2) Davison, Archibald D. and Apel, Willi (ed.): Historical Anthology of Music, Vol II, London (Oxf. Univ Press), 1950, No. 276, 277 and 265

(3) Klaversonaterne 23-29 incl. (Ed. Peters No. 1801c).

(4) Davison, Archibald D. and Apel, Willi (ed.): Historical Anthology of Music, Vol II, London (Oxf. Univ Press), 1950, No 189

- (5), photocopy, Ed. Wilhelm Hansen, Copenhagen
- (6) Nyman (1976), p 256th This also other Exx. from the collection Water Yam.
- (7) See George Brecht on Water Yam in 1972: "scores for music, events, dance ..." Nyman (1976), s.265, note 2
- (8) See Young, LaMonte and Mac Low, Jackson (ed.) (1963).
- (9) Quoted in Parsons (1994), p.13
- (10) See Young, LaMonte and Mac Low, Jackson (ed.) (1963), sect. "George Brecht Indeterminacy Music Compositions". Similar pieces are drawn here by Joseph Byrd, Toshi Ichiyanagi, and Christian Wolff - the latter two are also known otherwise as composers outside the Fluxus context.
- (11) Robert Ashley, Gavin Bryars, Phil Gebbett, Christopher Hobbs, Hugh Shrapnel are represented. London (Experimental Music Catalogue), 1972. Same publisher stood for Scratch Anthology of Compositions, dated june 1971, a collection of mixed noted pieces.
- (12) Release year indicated confusingly as both 1973 and 1970 in Sutherland (1994), p 145 and 257. The year 1974 I have from a copy of the Experimental Music Catalogue edition.
- (13) From my own notes as a participant. - In the booklet accompanying the CD with Mikrophonie In others works, Stockhausen, Edition 9, even some more sounds seem to be described.
- (14) Adieu für Wolfgang Sebastian Meyer (for wind quintet). Vienna (UE 14877), 1969 cop, 2 Aufl.
- (15) "Adieu für Wolfgang Sebastian Meyer" (1967), Texte III, Cologne (DuMont), 1971, p 92.
- (16) See Kurz, Michael: Stockhausen. Eine Biographie. Kassel (Bärenreiter), 1988, pp. 213 f
- (17), Stockhausen (1987).
- (18) Brinkmann (1974).
- (19) Müller (1997)
- (20) Sutherland (1994).
- (21) Bojé (1978)

(22) Brindle (1986), s.96f.

(23) Stockhausen (1978b).

(24) See Bergstrom-Nielsen (1979) and (1981). Ang. yoga meditation, see also Saraswati, Swami Janakananda (1975).

(25) ES may be difficult or inaccessible to non - meditation practioners, but this particular piece is perhaps even a shortcut to meditation for musicians. For an introductory exercise one can s recommend Treffpunkt which allows for a similar process to occur, with smaller steps and less volatility! To think absolutely nothing for a long time is difficult or impossible. But during resting and letting the mind settle down, their activity decreases. You should find a position that allows you to sit still and close the eyes, at least initially. There may occur breaks where one's body or the outside world just sensed and recorded without thinking. This is a favorable time to play - the sound can enhance the dormant feeling without thinking where only the sound followed. In this way it is possible after all. - As Stockhausen notes (Stockhausen 1978b), then the piece tends to start with breaks and short bursts. This recurring character does not prevent that I seem to come into a kind of trance in which I act automatically while I play. Characteristic is the fact that on a tape recording I can hear myself from the outside, as with a stranger. In my experience the pieces entails a cleansing of tension and emotional impulses, a kind of expressionistic essence in pure form. So what I've heard till now is not a quiet emptiness - perhaps a thunder that suggests the emptiness behind. The piece's rule may give the music a literally unheard of immediacy. It is far from the conscious cultivation of beauty, which makes the experience very direct and personal. - As a listener, I can rejoice in the absence of superfluous detail and blunt!

(26) Type I - the pieces are the easiest to use. There is a kind of minimalism, which in the first two paragraphs are reflected clear in the music, and in the next two is certainly a unifying mood or character, and at the same time the activity can well be perceived as pleasant. But the visualization exercise in Ankunft can be difficult to make sense of just from reading if you have not tried that kind before, and prepared it with simpler exercises. Goldstaub must be attributed to a specialised practice for particularly motivated people. Type II pieces together with the following category, with Setz die Segel zur Sonne as an exception indeed, are not suitable for the most delicate and most vulnerable people.

(27) See Bergstrom-Nielsen (1979 and 1996) on the views of composers such as Herbert Eimert, Karel Goeyvaerts and Paul Gredinger besides Stockhausen.

(28) "Musik und Sprache" Darmstädter Beiträge zur neuen Music I, Mainz (Schott), 1958 and die Reihe 6, Vienna, the 1960th

(29) Sequences of many individual elements are found in works by Christian

Wolff, who use other characters than standard notation, for example. Duet I for four-hand piano (1963 or before, reprinted in *An Anthology ...*), Duet II for piano and horns (Ed. Peters, cop 1962), Pairs (cop 1968) and Burdocks (1970-71) .

(30) indeterminacy is an approach to the music and the name of compositional techniques that seek the undefined and the individualities of the sounds. Indeterminacy is associated with the American music of Cage and the New York school, and what followed therefrom. It contrasted European influenced concepts aleatorik and stochastic music, which conversely aimed at controlling processes which may have chance in the details. See Childs (1974).

(31) Another word for this is minimalism, and even if it could sound perhaps paradoxical, it is a historical fact that indeterminacy and minimalism are related to this search for the impersonal and objective as well as geographically / culturally. The conscious self and its beliefs was sought bypassed from the start.
